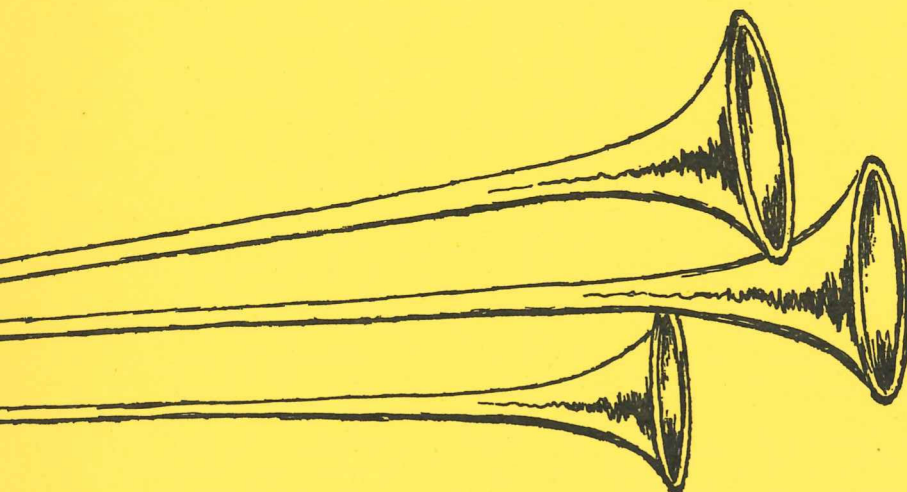




TENTH ANNIVERSARY SEASON

The
UNIVERSITY OF TORONTO CONCERT BAND

ROBERT A. ROSEVEAR, Music Director and Conductor

THE MACMILLAN THEATRE

Edward Johnson Building

Thursday, March 29, 1973

8:30 p.m.

PROGRAMME

O CANADA

CLASSIC OVERTURE (1795) - - - - *François Joseph Gossec*
(edited by Richard Franko Goldman and Roger Smith)
 Conducted by Susan Smith

PASSACAGLIA AND FUGUE IN C MINOR - - *Johann Sebastian Bach*
(arranged by Nicholas D. Falcone)

SYMPHONY NO. 3 FOR BAND (1958) - - - *Vittorio Giannini*
 Allegro energico Allegretto
 Adagio Allegro con brio

- INTERMISSION -

FANFARE AND ALLEGRO (1956) - - - - *J. Clifton Williams*
 Conducted by Charles Kipper

PSALM 46 (1971) - - - - *John Zdechlik*

DIVERTIMENTO FOR BAND (1971) - - - - *Karl Kroeger*
 Allegro Allegretto vivace
 Andante molto moderato Adagio
 Allegro

LITURGICAL MUSIC FOR BAND (1967) - - - *Martin Mailman*
 Introit Gloria
 Kyrie Alleluia

PROGRAMME NOTES

CLASSIC OVERTURE

Gossec

The history of the modern wind band begins at the time of the French Revolution when popular open-air concerts became an important part of the many festivals and celebrations. As bands grew larger and developed more elaborate instrumentation, composers began to consider the band as a medium for serious musical expression. Gossec, an influential composer of the period, wrote a number of pieces for band — including three symphonies. The *Classic Overture* was probably composed for the band of the National Guard, which Gossec conducted for a short time. Susan Smith, the conductor, is a senior student in Music Education in the Faculty of Music.

PASSACAGLIA AND FUGUE IN C MINOR

Bach

This work, long associated with the organ, was in fact written for an obsolete instrument known as the clavicembalo, a kind of harpsichord with two manuals and pedals. The *Passacaglia*, Bach's only work in this form, is built on a constantly recurring ground, usually in the bass but sometimes heard in the upper parts, on which a constantly changing melodic and rhythmic framework is constructed to produce a series of twenty variations. The fugue uses as one subject the first half of the passacaglia theme. This transcription has been called "the crown jewel of band transcriptions".

SYMPHONY NO. 3 FOR BAND

Giannini

In a field where a relatively small portion of the available repertoire is "serious" music and longer works are relatively infrequent, the publication of a major symphony by an established composer is a welcome event. Today's symphony is one of a mere handful of works in the form, the most famous of which is the *Symphony in Bb* by Paul Hindemith. Giannini, when asked how he felt when writing for band — the reactions of a composer known mostly for his operas, orchestral and chamber music, and vocal works — replied, "there is no difference. The band is simply another medium for which I try to make music."

The first movement, in sonata-allegro form, uses a boldly-ascending principal theme in consecutive fourths, later developed in a challenging fugal section, and quiet espressivo chorales first heard in the euphonium and trombones and later in flute and clarinets. In the *Adagio*, which opens with the oboe alone, melodies are passed among various woodwinds and the first cornet. The full resources combine only in two brief but passionate climaxes. The juxtaposition of 3/4 and 6/8 meters in the "scherzo" provides both tension and drive to a light-hearted and lightly-scored movement. To some listeners the jubilant — and, at times, bombastic — finale is reminiscent of the Tchaikovsky "Fourth" with an interweaving of cantabile melodies in the tradition of English ceremonial marches.

FANFARE AND ALLEGRO

Williams

Fortunate, indeed, is the composer who has decided that there is a genuine need for the music he has written. More fortunate yet, perhaps, is the composer who *wants* to write music for which he has discovered this need to exist. With *Fanfare and Allegro*, winner of the first Ostwald Band Composition Award of the American Bandmasters Association, Williams established himself as a composer with a purpose and a personality. His many works have become widely-performed staples of the concert band repertoire everywhere. Charles Kipper, the conductor, is a senior student in Music Education in the Faculty of Music.

PSALM 46

Zdechlik

This composition is based on the chorale melody, "A Mighty Fortress is Our God". Each of the four sections is a free variation. Beginning with a broad fanfare based on the first phrase of the chorale, there follows an allegro in which the same phrase is stated in a jazz-like style and developed extensively. Section two, slower and more contemplative, uses the second phrase in a lyrical treatment given to massed clarinets and saxophones and to unison horns. Section three is a quiet *andante*. As the chorale is declaimed — often in augmentation — in the final section, a joyous — and even irreverent — tarantella interrupts periodically before the work ends in a powerful *maestoso*.

DIVERTIMENTO FOR BAND

Kroeger

Written for a high school band, this work is also an Ostwald Award winner (Toronto 1971). It consists of five connected movements, each sharing the basic musical material differently. The first movement presents motifs to be developed and

is for full ensemble. This leads without pause into a slow and lyrical section for woodwinds and saxophones. In the lightly-scored brief scherzo, short melodic fragments are tossed about among the woodwinds, horn and euphonium with punctuation in brass and percussion. The fourth movement, for brass only, features a solo trumpet and the full band returns for the final allegro.

LITURGICAL MUSIC FOR BAND

Mailman

Wind instrument sonorities are neither strange nor incongruous in worship — witness the antiphonal majesties of a Gabrieli in St. Mark's in Venice — and while one must ultimately understand the words of the liturgy fully to appreciate the impact of such ecclesiastical music, the power of music alone can deeply influence the listener. The composer here lavishes most of his attention on the brilliance, the rich tonal spectrum and rhythmic possibilities of the band but, in the moving *Kyrie*, suggests in long cantabile melody against pulsing re-iterated accompanying figures the yearning of the ancient supplication. The listener is compelled at first to give attention to the peeling of ecclesiastical bells and bell-like sounds in the winds, he is swept up in the excitement of the triumphant *Gloria* and compelled to join the exultant fugal *Alleluia*.

PERSONNEL

FLUTES

Jane Cutler
Elisabeth Vomberg
Susan MacLagan (piccolo)
John Bain
Mary Fleming
Nancy Hermiston

OBOES

Hazel Burrell (English horn)
Garry Welwood

CLARINETTS

John Thrower
Robert Larry
Barry Thomson (E $\flat$)
Gary Kidd
Brenda Martin
Terry Storr
Dennis Chreptyk (alto)
Ernest Mee
Beverley Parkes
Rosemary Murdoch
Deborah Cox
Betty Harbord
Stephen Pierre
Richard Thomson
Patricia Wait
Gwilym Williams

BASS CLARINETS

Oldrich Pergl
Gordon Mitchell (contra)

BASSOONS

Ralph Hodgins
Mary Macdonald

SAXOPHONES

Robert Pusching
John Mills
David Tanner
Albert Eady

TRUMPETS

Robert Smith
Robert Gray
Bruce McGregor
Keith Joyce
Howard Baer
Timothy Watson

HORNS

Randi Patterson
Andrew Brakas
Mary Jane Stitt
Elizabeth Bowes
Lorraine Clarkson

TROMBONES

David Wilks
Coleen Darraugh
Robert Mee
Dan Williams

EUPHONIUMS

Susan Smith
Cameron Walter
Susan Reitman

TUBAS

Charles Kipper
Dale Fawcett

STRING BASSES

Gerald Burford
George Kenins

PERCUSSION

Allen Beard
William McCant
Donald Philip
Jeremy Ronson
Richard Skol

LIBRARIAN

Oldrich Pergl

SECRETARY

Nancy Hermiston

Next Event: MONDAY, APRIL 2, 1973, at 8:15 p.m.

The Trumpet in Chamber Music. Stephen Chenette, trumpet, and the Toronto Winds.